



# CURRICULUM

## ORCHESTRA INSTRUMENT

**Kandidat i musik (MMus) / Master of Music (MMus)**

Approved June 2018

Please note that the original Danish text is the governing text for all purposes and in case of discrepancy, the Danish wording will be applicable.

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## GENERAL RULES

### AUTHORITY

The curriculum for the Master's study programme in Music is laid down under the authority of Executive Order no. 833 of 23.06.2017 on Bachelor, Master's and Soloist programmes at the Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

### ECTS

The Master's programme in Music is a full-time course of study corresponding to 120 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a two-year timeframe.

### ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The entrance requirements for the Master's programme are: a passed Bachelor programme:

- Bachelor of Music as instrumentalist/singer or the equivalent from a Danish academy of music
- Bachelor of Music as instrumentalist/singer or the equivalent from a foreign institute of higher education, at a level corresponding to that of the Royal Danish Academy of Music.

In addition to holding a Bachelor's degree in music, external applicants must also pass an entrance examination. For the specific requirements with regard to the entrance examination, please see the Academy website: [www.dkdm.dk](http://www.dkdm.dk). The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

Applicants shall be considered internal if the student has passed a Bachelor examination at the Academy. Internal applicants are guaranteed a study place in the Master's programme that corresponds to their completed Bachelor's degree.

Applicants who have concluded a Master's or soloist programme (Advanced Postgraduate Diploma) at the Academy or the Royal Opera Academy can only be admitted to a new Master's or soloist programme if a study place is vacant. The same applies to applicants who have been enrolled twice previously in a Master's or soloist programme without having taken the final examination.

### INTERNATIONAL FEE-PAYING STUDENTS

Prior to the commencement of studies, a legally binding agreement must be entered into between the Royal Danish Academy of Music and the student. (Contract determining the Conditions set for the Provision of Education for International Students at the Royal Danish Academy of Music.)

### TITLE AWARDED

Graduates of the Master's programme in Music are entitled to use the title Master of Music (MMus) (orchestra instrument). The title in Danish is: cand.musicae (MMus) (orkesterinstrument).

# PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the programme is, on the basis of the individual student's talent and capabilities, to strengthen and further develop the student's competencies with a view to employment as a musician and teacher of instrumental music, and in related professional areas.

At the conclusion of the programme, the graduate will be qualified to undertake a wide range of highly specialised functions in music, and will be able to live up to the professional requirements of both the institutional and non-institutional employment market in national and international contexts.

## Knowledge

- In-depth knowledge and understanding of artistic performance on the basis of internationally-recognised artistic practice and artistic research, and the ability to independently reflect on and identify challenges and issues of an artistic nature.
- Thorough understanding of studied works, on the basis of extensive repertoire knowledge, which supports and develops the student's artistic profile.
- Broad knowledge of music teaching methods and tools to solve artistic and instrumental technical challenges.
- Knowledge based on leading research in artistic reflection and music teaching theories.
- Broad knowledge of the music industry and cultural life, together with an understanding of music performance at a high professional level, and the ability to reflect on one's own career possibilities.

## Skills

- Mastery, at a high professional level, of instrumental-technical, rehearsal-related and artistic skills associated with employment as a performing musician.
- Skills to convey a comprehensive, reflective and convincing artistic expression with imagination and empathy.
- Skills to apply relevant scientific tools and methods in selected areas, as well as to analyse and assess issues of artistic practice, artistic developmental work or research.
- Skills to communicate and discuss artistic expressions and professional issues with both peers and non-specialists.

## Competencies

- Competency to undertake artistic activities in complex and unpredictable work situations with professional discipline, both individually and in ensembles of various sizes.
- Competency to take independent responsibility for one's own professional development and to expand one's own artistic perspective and identity.
- Competency to initiate, implement and lead artistic projects across professional boundaries and styles and, in the encounter with complex challenges, to develop new solutions or artistic expressions.
- Competency to reflect on and communicate one's practice of music in writing and speech, and to place this in a broader social context.
- Competency to apply musical, pedagogical and instrumental knowledge, and to independently undertake teaching on several levels. <sup>1</sup>

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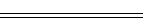
<sup>1</sup> Applies only to students with pedagogy

# STRUCTURE OF THE PROGRAMME

## SCHEMA (ECTS AND TEACHING)

### ORCHESTRA INSTRUMENT

Subject complex	Subject	1. Year	2. Year	
Principal study	Principal study and career-related principal studies <i>(including chamber music and orchestral studies)</i>	35 ECTS	15 ECTS	30 ECTS
Other/general subjects	Entrepreneurship	8 ECTS		
	Principal study-specific pedagogy*	9 ECTS		
Profiling	Methodology, professional profile and reflection assignment: <ol style="list-style-type: none"> <li>1. Repertoire-related (e.g. period music, Artistic Development Work)</li> <li>2. Extended pedagogy (e.g. large-class teaching, classroom pedagogy)</li> <li>3. Performance culture (entrepreneurship)</li> <li>4. Performance psychology and musician health</li> <li>5. Interdisciplinary work</li> </ol>	8 ECTS	15 ECTS	
	TOTAL	60 ECTS	60 ECTS	

The marking  indicates that the ECTS credits are triggered by certificate.

The marking  indicates that the ECTS credits are triggered by examination.

The marking  indicates the duration of the teaching.

\*Special course for fee-paying students. These students can choose to take the subject *Danish and Nordic Repertoire* (certificate subject) instead of principal study-specific pedagogy.

# 1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-4th semester)

## LEARNING CONTENT

### Principal study

The aim of the teaching is to further develop the student's maturity and musicality in the principal study, as a basis for the practice of professional work.

The teaching is arranged individually, according to each student's capabilities, needs and repertoire knowledge, and consists mainly of individual lessons, which may be supplemented with class teaching, etc. Emphasis is laid on the student's ability to combine personal artistic expression with a solid technical foundation.

The teaching in certain departments may include tuition in a secondary instrument related to the principal subject.

A wide range of relevant pieces/movements and styles from the Baroque period and up to the most recent time are worked on and rehearsed. The number of works/movements rehearsed during the study period must be at least 15. Internship may be included, but is not in itself credit-bearing.

### Chamber music

The aim of the teaching is to enable the student to participate in chamber music ensembles, and to develop the student's repertoire knowledge and capacity for interpretation. Students from other departments may also participate in the chamber music teaching, as well as students from one's own department. The size of the individual ensemble will depend on the instruments, available repertoire, etc.

The department head/co-ordinator is responsible for the overall organisation of the chamber music teaching within the department, and for ensuring that all students in the department are regularly involved in relevant chamber music/ensemble activities. Students should as far as possible also themselves establish relevant ensembles and develop ensemble activities as part of their independent professional specialisation.

### Orchestral studies

The aim of the programme is, through participation in RDAM's orchestra and larger ensembles, to familiarise the student with the working conditions that apply in professional orchestras/ensembles, and through individual and joint teaching and competition training (STUNT competitions, etc.), to give the student comprehensive insight into and command of orchestral playing corresponding to the requirements of competitions and employment in professional ensembles.

Orchestral studies consist partly of teaching in relevant orchestral voices/excerpts, and partly of mandatory participation in the Academy's orchestra schools/orchestral projects, STUNT competitions and other orchestral studies arranged within the department. In the course of the teaching, the student will be introduced to a wide range of the orchestral literature relevant to the instrument. The student's orchestral duties continue until the final examination of the programme is passed.

## TEACHING AND LEARNING METHODS

### Principal study

Individual and class teaching.

### Chamber music

Class teaching.

### Orchestral studies

Participation in orchestral projects and orchestra schools, as well as individual and class teaching.

## EXAMINATION REGULATIONS

### CHAMBER MUSIC

#### After the third semester

Activity code: [STADS code]

#### Learning outcomes

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Possess a broad knowledge of chamber music /ensemble repertoire of relevance to the student's own instrument, and an in-depth understanding of the studied works
- Be able to take responsibility for initiating, implementing and managing complex artistic projects in interaction with others
- Be able to convey a coherent and reflective artistic expression with a sense of style, capacity for interpretation, phrasing ability, empathy, visualisation and tonal imagination, within a relevant ensemble repertoire
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, confident intonation, equality, flexibility, projection and tonal/dynamic variation within a relevant ensemble repertoire
- Be capable of handling the psychological, physiological and communicational demands associated with public performance in an ensemble
- Be capable of managing time and effort with professional discipline in relation to rehearsals, practising and learning in collaboration with others

#### Examination form and duration

45-minute practical test, including assessment. The test takes the form of a public concert of approximately 30 minutes' duration.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own principal subject teacher. A grade is awarded according to the currently applicable marking scale.

### **Permitted examination aids**

Examination aids are permitted.

### **Special provisions**

The student compiles an examination programme, which must be certified by the student's own teacher and submitted to the Study Administration. The submitted works must be composed for 3-8 musicians (in exceptional cases, dispensation may be granted from this requirement).

It is the student's responsibility to ensure that the examination programme is submitted on time to the Study Administration.

The student, together with the student's teacher, is responsible for the composition of the chamber music ensemble(s) and their presence at the examination. NB: If the student has had leave of absence during the previous year/semester, the entire responsibility for the composition of the ensemble(s) and their presence rests with the student.

For students of percussion, instrumental groups other than percussionists must be represented in the submitted works. Duos are permitted.

If works with harpsichord or organ are included, it is the student's responsibility to submit a requisition for these to the Study Administration at least **one month** before the test. If other special instruments or equipment are included, it is also the student's responsibility to inform the Study Administration of this at least **one month** before the test.



## **ORCHESTRAL STUDIES**

### **After the third semester**

Activity code: [STADS code]

### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Possess an in-depth knowledge of orchestral excerpts corresponding to the repertoire requirements for competitions for professional symphony orchestras
- Be capable of performing selected and representative orchestral excerpts with understanding and mastery of the requirements of the score's directions, including dynamic markings and rhythmic precision, as well as style and phrasing ability at a level relevant to competitions for professional symphony orchestras
- Possess knowledge of a broad repertoire and relevant musical styles in the orchestral literature
- Possess in-depth understanding of the position and function of the principal instrument in a symphony orchestra, as well as thorough knowledge of how artistic work takes place and how rehearsals are organised in a professional orchestra
- Be able to handle the psychological and physiological demands of public performance in an orchestra at a professional level
- Be capable of managing individual time and effort in relation to rehearsals, practising and learning in connection with orchestral performance, independently and with professional discipline

### **Examination form and duration**

30-minute practical test, including assessment.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own principal subject teacher. A grade is awarded according to the currently applicable marking scale.

### **Permitted examination aids**

Examination aids are permitted.

## Special provisions

The student compiles a repertoire list with a total of 25 extracts from the orchestral literature, with specification of duration. Students with a secondary instrument related to the principal study must include examples from the orchestral literature for this instrument in the list. On the basis of this list, the external moderator selects a number of examples with a total overall duration of around 15 minutes; if a secondary instrument is included, the duration is extended to a total of approximately 20 minutes.

For percussion, the following instruments must be represented in the repertoire list, as a minimum:

- *Timpani*
- *Snare drum*
- *Big drum*
- *Cymbal A2*
- *Triangle*
- *Tambourine*
- *Castanets*
- *Xylophone*
- *Glockenspiel*

In the case of wind players, at least three of the examples must be performed in a group. Saxophonists may however obtain a dispensation from this requirement. The student can be informed of the external moderator's programme choice by contacting the Study Administration **one week** before the examination takes place.

It is the student's responsibility to ensure that the repertoire list is submitted on time to the Study Administration.

The student is responsible for the composition and presence of the groups.

The student is not considered to have passed the final Master's examination until the obligatory level of participation in the Academy's orchestra/ensembles has been approved by the Head of Studies.

## **MASTER'S PROJECT, ORCHESTRA INSTRUMENT**

### **After the fourth semester**

Activity code: [STADS code]

### **Learning outcomes**

At the conclusion of the subject, it is expected that the student, to a high professional standard, will:

- Be able to independently express artistic intentions with natural authority and take responsibility for initiating, implementing and managing complex artistic projects, both alone and in interaction with others
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, accurate intonation, equality, flexibility, projection and tonal/dynamic variation in a concert programme
- Possess extensive knowledge of the subject area's repertoire and an in-depth understanding of studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice
- Be able to convey a coherent and reflective artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination which demonstrates a clear artistic profile and identity
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to communicate artistic content and issues to both peers and non-specialists through independent programme planning and oral or written presentation, on the basis of knowledge and skills relating to the general subjects of the study programme

### **Examination form and duration**

60-minute practical test in a concert-like form, including assessment.

The examination takes the form of a 40-minute public concert, at which the student presents his or her own programme with written or oral programme notes. The programme presentation should have a maximum duration of five minutes, or a maximum size of three A4 pages.

### **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own principal subject teacher. A grade is awarded according to the currently applicable marking scale.

### **Permitted examination aids**

Examination aids are permitted.

### Special provisions

It is the student's responsibility to ensure that the certified examination programme is submitted to the Study Administration on time. The submitted works must be representative of key styles and be suitable for demonstrating a professional level of expertise (in exceptional cases, dispensation may be granted from this requirement).

It is the student's responsibility to ensure that the examination programme is submitted on time to the Study Administration.

The student is also responsible for the other participants in the Master's examination.

If works with harpsichord or organ are included, it is the student's responsibility to submit a requisition for these to the Study Administration at least **one month** before the test. If other special instruments or equipment are included, it is also the student's responsibility to inform the Study Administration of this at least **one month** before the test.

## 2. GENERAL SUBJECTS

(1st-4th semester)

### ENTREPRENEURSHIP

(1st-2nd semester)

#### Learning content:

The starting-point for the teaching is the student's independent artistic and musical work. The student gains insight into entrepreneurship as a mindset that supports a sustainable working life and career planning. The teaching focuses on selected subjects within the field of entrepreneurship, and is based on business models that can be useful in artistic work. In the teaching, the student is introduced to basic tools and knowledge that can be used in professional life as a musician in a non-formalised employment market.

#### Teaching and learning methods:

Class teaching, presentations and exercises. Parts of the teaching may take the form of project tuition.

#### Examination regulations:

##### After the second semester

Activity code: [STADS code]

#### Learning outcomes

At the conclusion of the subject, the student is expected to:

- Possess basic knowledge of the field of entrepreneurship, and be able to reflect on the link with his or her own work as a musician/entrepreneur
- Be able to analyse and identify artistic innovative and value potential in his or her own future work, and develop new solutions for this
- Be able to evaluate and apply selected entrepreneurship tools to act professionally in musical life
- Be able to independently assume responsibility for the development of musical projects and communicate these to peers and non-specialists
- Be capable of taking independent responsibility for his or her own professional development and career

#### Examination form and duration

Written assignment of 5-10 standard pages. **One week** is allowed for the assignment.

#### Moderation and assessment

The examination is assessed by an internal moderator and the student's own teacher. A single combined grade is awarded under the currently applicable marking scale.

#### Permitted examination aids

All examination aids are permitted.

**Special provisions**

The student is responsible for ensuring that the assignment is collected on time from the Study Administration and submitted on time. The assignment must be submitted in three copies.

## **PRINCIPAL STUDY-SPECIFIC PEDAGOGY**

(1st-2nd semester)

### **Learning content:**

The aim of the programme is to equip the student with the necessary professional, artistic and technical skills and pedagogical insight to be able to undertake the teaching and instruction of students at various levels, including teaching at beginner level.

Teaching skills are developed and strengthened through teaching one's own pupil(s) and pedagogical evaluation in joint classes, etc. The student is introduced to various teaching methods and materials of relevance to the principal subject (e.g. textbooks, schools of instrumental music, materials for ensemble playing, materials for elementary music teaching, etc.). Part of the teaching may take the form of courses.

As part of the course, the student also follows a series of lectures in learning theory that extend the student's understanding of music pedagogy on the basis of selected scientific theories and methods.

### **Teaching and learning methods:**

Teaching of own student, joint teaching sessions, lectures, etc.

### **Examination regulations:**

#### **After the second semester**

Activity code: [STADS code]

### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Possess a broad familiarity with repertoire, exercises and methods suitable for teaching, and be able to evaluate and select from among these and take a critical position in relation to teaching materials
- Be able to organise and implement teaching situations on the basis of knowledge of pedagogical methods and practices in association with the principal study
- Be able to organise and implement coherent teaching courses at beginner and intermediate levels, in both one-to-one situations and in small classes
- Be able to describe coherent teaching courses and communicate pedagogical issues related to his or her own instrument in writing and orally to peers, and to reflect on his or her own pedagogical practice on the basis of knowledge of relevant pedagogical/scientific theories and methods
- Possess knowledge of the music teaching employment market and be able to communicate about teaching organisation with students/parents in a professional manner
- Be able to identify his or her own learning needs and structure his or her own studies in the area of principal study teaching.

## **Examination form and duration**

Practical/oral test.

### *Strings / Woodwind / Brass*

For the test, the student selects a repertoire corresponding to beginner level and/or intermediate level (e.g. level 5-6 in the Grade system, the fifth Suzuki book, etc.).

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual test is divided into two parts:

- 1) Teaching an individual pupil or class (30 minutes)
- 2) Ensemble teaching (30 minutes)

The test concludes with an interview with the moderators, in which the examinee comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

30 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 30 minutes

### *Percussion*

For the test, the student selects a repertoire corresponding to beginner level and/or intermediate level.

The student must master the repertoire to the chosen level(s), and justify his or her choice at the subsequent interview.

The actual test is divided into two parts:

- 1) Class teaching at the selected level, including individual instruction (40 minutes)
- 2) Assigned pupil (30 minutes)

In collaboration with the student's own teacher, the external moderator selects one or more works from the student's repertoire list. The student will be sent information on the selected repertoire by his or her own teacher 24 hours prior to the test. The test concludes with an interview with the moderators, in which the examinee comments on the progress of the lessons and answers any questions from the moderators in relation to the logbook.

40 minutes are allotted for part one.

30 minutes are allotted for part two.

30 minutes are allotted for the interview and subsequent assessment process.

Total duration: 1 hour 40 minutes



## **Moderation and assessment**

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single combined grade is awarded under the currently applicable marking scale.

## **Permitted examination aids**

Not relevant.

## **Special provisions**

Prior to the test, the student submits a report of 10-15 standard pages in length (excluding attachments). The report must include:

- A description of the student's specific technical-methodological and musical guidance of his or her pupil or class in the form of a logbook of selected courses with/without supervision by the subject teacher.
- Pedagogical reflections on the further development of the pupil(s)
- Reflections on the class teaching and other general pedagogical reflections
- As an attachment, the examinee may enclose a progressively ordered list of teaching materials (schools, other collections, independent compositions, rehearsal materials and ensemble repertoire) and literature at both beginner and intermediate level with which the examinee is familiar.
- Further attachments may be enclosed with examples of exercises or repertoire used in the implemented teaching practice

More detailed templates for appropriately structuring the report may be compiled by the individual departments for use in connection with the teaching.

The student is responsible for ensuring that the pupils and the necessary teaching materials are present for the examination.

The student is responsible for ensuring that information on the choice of level and repertoire is submitted on time.

It is the student's responsibility to ensure that the report is submitted on time. The report must be submitted in four copies.

The subject teacher is responsible for ensuring the presence of the assigned pupil.

The Study Administration is responsible for securing suitable premises with the necessary equipment (e.g. grand piano and music stands) for the examination.

## **DANISH AND NORDIC REPERTOIRE\***

(1st-2nd semester)

*\* This subject is an option for international students, and is not offered as part of an ordinary course of study.*

### **Learning content:**

The course is intended to give the student a historical and stylistic overview of Danish and Nordic music and cultural life, including developments in other art forms.

The teaching covers the history of Danish and Nordic music from the 17th century onwards, with the emphasis on the past 200 years. The focus is on representative works of the major genres, and on the forms used by the most important composers of the various periods. The works are examined stylistically, biographically and analytically, on the basis of an overall cultural perspective. During the course, the student rehearses a number of works on his or her instrument from within the Danish and Nordic repertoire.

### **Teaching and learning methods:**

Lectures and classes. Parts of the teaching may take the form of project tuition and rehearsal of repertoire in the students' departments.

### **Examination regulations:**

#### **After the second semester**

Activity code: [STADS code]

### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Possess a basic knowledge of the development of music in Denmark and the other Nordic countries, including key composers and their works, as well as insight into the cultural history of the times
- Possess broad knowledge and stylistic understanding of Danish and Nordic repertoire and the studied works, and be able to independently seek relevant new knowledge about repertoire and artistic practice in the Nordic countries
- Be able to communicate and discuss both technical music issues and broader cultural issues with various audiences, including peers and non-specialists

### **Examination form and duration**

The subject is a certification subject. 80% attendance is required to achieve the certificate, together with active participation in the study of Danish and Nordic works. If the certificate is not awarded, the student must submit a written assignment of 5-10 standard pages.

### **Moderation and assessment**

The examination is assessed by an internal moderator and the student's own teacher. A single combined grade is awarded under the currently applicable marking scale.

### **Permitted examination aids**

All examination aids are permitted.

**Special provisions**

None.

### 3. PROFESSIONAL PROFILE

(1st-4th semester)

#### LEARNING CONTENT

##### Methodology

The tuition includes guidance in idea development, critical reflection, documentation and problem formulation. During the course, the student submits a small number of brief written assignments.

##### Reflection assignment

The reflection assignment gives the student an opportunity to specialise in a relevant topic of the student's own choice. The professional profile course concludes in a reflection assignment in which the student illuminates artistic, musical and/or music teaching issues within a defined topic.

The student chooses from among the following professional profiles:

1. Repertoire-related
  - a. Period music
  - b. Contemporary music
  - c. Artistic development work/work focus
2. Extended pedagogy
3. Performance culture and entrepreneurship
4. Performance psychology and musician health
5. Interdisciplinary work

#### TEACHING AND LEARNING METHODS

##### Methodology course

Lectures and classes. Minor assignment submissions are included as a mandatory element of the course.

##### 1a. Period music

Workshops, classes, lectures, individual assignment guidance, participation in period music ensemble.

##### 1b. Contemporary music

Workshops, classes, lectures, individual assignment guidance, participation in RDAM's PULSAR festival.

##### 1c. Artistic Development Work

Workshops, seminars, classes, lectures, individual assignment guidance.

##### 2. Extended pedagogy

Internship guidance, individual assignment guidance.

##### 3. Performance culture and entrepreneurship

Workshops, classes, lectures, individual assignment guidance.

#### **4. Performance psychology and musician health**

Workshops, classes, lectures, individual assignment guidance.

#### **5. Interdisciplinary work**

Seminars, project tuition, individual assignment guidance. Parts of the teaching may take the form of an internship or participation in teaching at another educational institution under the Danish Ministry of Culture, by agreement between the student, RDAM and the other educational institution.

## **EXAMINATION REGULATIONS**

### **METHODOLOGY**

**After the second semester**

Activity code: [STADS code]

#### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Be able to understand and apply critical reflection in an artistic context, and identify artistic issues
- Be able to work in a structured and methodical manner with issues related to artistic practice
- Possess knowledge of the scientific methods relevant to the chosen subject area
- Be capable of independently and critically identifying project-relevant knowledge as well as assessing and applying relevant methods in relation to the project

#### **Examination form and duration**

The student submits a description of the reflection assignment in the form of a topic, assignment formulation and documentation form, and a proposal for an internal supervisor.

#### **Moderation and assessment**

The topic, assignment formulation and documentation form must be approved by the Head of Studies and the subject teacher.

#### **Permitted examination aids**

Not relevant.

#### **Special provisions**

The student is responsible for submitting the reflection assignment description to the Study Administration on time. The report description must be submitted in five copies.

## **1. REFLECTION ASSIGNMENT IN REPERTOIRE-RELATED A/B/C**

### **After the third semester**

#### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to the selected profile
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within the selected profile

#### **Examination form and duration**

Written assignment and oral examination.

The duration and scope will vary, depending on the type of reflection assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

#### **Moderation and assessment**

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

It is the student's responsibility to ensure that the assignment and any documentation is submitted on time. The assignment and documentation must be submitted in five copies.

## 2. REFLECTION ASSIGNMENT IN EXTENDED PEDAGOGY

### After the third semester

#### Learning outcomes

At the conclusion of the subject, the student is expected to:

- Be able to understand and independently reflect on issues of music teaching
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to music pedagogy
- Possess knowledge of new methods and leading research in music pedagogy/didactics, and knowledge of music teaching theory and methodology in relation to teaching large classes
- Be capable of reflecting on, selecting and applying relevant methods in his or her own teaching practice
- Be able to initiate, organise and manage long-term and complex teaching courses, alone and in cooperation with others, and develop new solutions in unpredictable teaching situations

#### Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

#### Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

#### Permitted examination aids

All examination aids are permitted.

#### Special provisions

It is the student's responsibility to ensure that the assignment and any documentation is submitted on time. The assignment and documentation must be submitted in five copies.



If the student chooses the professional profile in extended pedagogy, it is possible to obtain credit for participating in and passing the subject 'Musico-pedagogical problems in the Practice of Music Education' at Aarhus University, DPU, on the basis of the cooperation agreement between RDAM and DPU.

### **3. REFLECTION ASSIGNMENT IN PERFORMANCE CULTURE AND ENTREPRENEURSHIP** **After the third semester**

#### **Learning outcomes**

At the conclusion of the subject, the student is expected to:

- Be able to understand and independently reflect on issues in entrepreneurship
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to entrepreneurship
- Possess broad knowledge of entrepreneurship and entrepreneurial tools, methods and forms of work, such as marketing, finance, project management, social entrepreneurship and outreach
- Be capable of independently launching, implementing and leading musical projects of an entrepreneurial character

#### **Examination form and duration**

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

#### **Moderation and assessment**

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

#### **Permitted examination aids**

All examination aids are permitted.

#### **Special provisions**

It is the student's responsibility to ensure that the assignment and any documentation is submitted on time. The assignment and documentation must be submitted in five copies.

## 4. REFLECTION ASSIGNMENT IN PERFORMANCE PSYCHOLOGY AND MUSICIAN HEALTH

After the third semester

### Learning outcomes

At the conclusion of the subject, the student is expected to:

- Understand and be able to independently reflect on artistic and musical issues
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to performance psychology and musician health
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within performance psychology and musician health
- Possess fundamental knowledge of performance psychology in relation to musical learning and performance
- Possess fundamental knowledge of musician health, including physical issues in relation to his or her own artistic and/or pedagogical practice.
- Be able to identify and handle his or her own learning needs in relation to rehearsal and performance

### Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

### Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

### Permitted examination aids

All examination aids are permitted.

**Special provisions**

It is the student's responsibility to ensure that the assignment and any documentation is submitted on time. The assignment and documentation must be submitted in five copies.

## 5. REFLECTION ASSIGNMENT IN INTERDISCIPLINARY WORK

### After the third semester

#### Learning outcomes

At the conclusion of the subject, the student is expected to:

- Understand and be able to independently reflect on interdisciplinary issues
- Be capable of discussing and communicating professional issues with peers and relevant partners
- Be capable of taking independent responsibility for his or her own professional development and specialisation
- Be able to apply critical reflection in relation to interdisciplinary work
- Be able to evaluate and choose between the discipline's methods and tools, and propose new expressions and solution models within interdisciplinary work
- Possess fundamental knowledge of selected interdisciplinary forms of expression and of their potential in a musical context
- Be capable, on a musical basis and with artistic empathy, of contributing in interdisciplinary forms of expression

#### Examination form and duration

Written assignment and oral examination.

The duration and scope will vary, depending on the type of assignment. A purely written assignment comprises 15-20 standard pages, excluding notes and references. It is possible to include other elements, such as recordings, scores and the like. If the reflection assignment takes the form of a combination of a written part and another form of communication (recording, web-based, teaching materials, documented performance/demonstration, lecture, etc.), the written part must comprise 5-10 standard pages.

The oral examination normally has a total duration of 30 minutes, including assessment time. If the student wishes to include a performance/demonstration, the examination will be extended to 45 minutes, including assessment. It is the student's responsibility to ensure that the Study Administration is informed of this at least **two months** before the examination.

#### Moderation and assessment

The reflection assignment is assessed by an external moderator, an internal moderator, and the assignment supervisor. A single grade is awarded under the currently applicable marking scale.

#### Permitted examination aids

All examination aids are permitted.

#### Special provisions

It is the student's responsibility to ensure that the assignment and any documentation is submitted on time. The assignment and documentation must be submitted in five copies.

# GUIDELINES FOR EXAMINATION AND ASSESSMENT

## GUIDELINES FOR HOLDING EXAMINATIONS

These examination guidelines apply to the curricula of the Bachelor and Master's programmes.

### BEFORE THE EXAMINATION

#### The examination basis

The examination basis is described in the curriculum that applies to the individual student. All of the curricula may be found at the Academy's website at [www.dkdm.dk](http://www.dkdm.dk). All moderators must know the examination basis in advance of the holding of the examination.

#### Examination papers

The Study Administration is responsible for ensuring that copies are made of the relevant examination papers in advance of the examination.

An examination folder will typically contain an examination plan, assessment forms, curricula, the Assessment Order, guidelines for the holding of the examination, and possible programmes and repertoire lists. The internal moderator is responsible for collecting these from the Study Administration before the examination commences.

#### Prima vista tasks and set tasks

The curriculum states who is responsible for providing a possible prima vista/set task.

#### Definition of a standard page

A standard page is defined as 2,400 characters, including spaces. Unless otherwise stated, the front page, bibliography, table of contents and any attachments are not included in the page count. Footnotes are included.

#### Other participants at the examination

The examination regulations state who is responsible for ensuring the presence of other participants at the examination. If this is not stated in the curriculum, the Study Administration and the student's own teacher jointly agree who will be responsible.

#### Transfer and private student examinations

In the case of transfer examinations from other Danish academies of music and private examinations where the examinee does not have a teacher employed at the Academy, an internal moderator will be appointed by the head of the department.

#### Submission deadlines for logbooks, programmes, reports, repertoire lists, etc.

Submission deadlines for logbooks, programmes, reports, repertoire lists, etc. may be found on the Academy's intranet. Students who have not submitted mandatory examination materials on time, including the examination programme, may risk having the examination in question administratively cancelled and being registered as absent.

## **DURING THE EXAMINATION**

### **Duration of the examination**

It is the responsibility of the internal moderator to ensure that the prescribed normal or maximum duration of the examination is complied with. It is also the responsibility of the internal moderator to ensure that complex examinations with many participants are carried out according to plan by making sure that the timetable is adhered to. If an incorrect duration has been given in the examination submissions, the examinee must be prepared to allow the moderator panel to deselect parts of the programme. It is the responsibility of the internal moderator to inform the examinee in the event of a curtailment of the examination.

### **Access for observers**

No observers are permitted in the case of non-final examinations unless the examinee permits this. In the case of final examinations in the principal study, observers are allowed unless the examinee does not permit this.

### **Factual errors**

If formal errors are found during the course of the examination in relation to the examination regulations, the internal moderator is required to determine whether the examination can be completed. If the choice lies between postponing the examination and implementing it with major or minor deviations from the regulations, efforts should be made to ensure that the examinee is benefited as far as possible, and that the external moderator accepts possible deviations from the regulations. In case of cancellation of the examination (other than in the case of the absence of the student or the unavoidable absence of the moderator), the internal moderator must report this to the Study Administration in writing as soon as possible.

### **Absence of the examinee**

If the student is absent from the examination, this will be noted on the assessment form, after which the examination will count as one of the three attempts to which the student is entitled. The assessment form must be signed by all moderators.

### **Absence of internal or external moderator**

If the external moderator is absent without prior notice, it should be investigated whether the moderator can immediately or within a short space of time be replaced by another qualified moderator from the moderator list. In very special cases, an ad hoc appointed moderator may participate. Under normal circumstances, however, the examination will be cancelled. If the internal moderator is absent without prior notice, it should be investigated whether the moderator can immediately or within a short space of time be replaced by another moderator from the subject area. Under normal circumstances, however, the examination will be cancelled.

### **Absence of the student's teacher**

If the student's own teacher is absent (either through unavoidable absence or absence without prior notice), the examination will be cancelled.

### **Absence of a contributing participant**

If a participant is absent whose presence is required to complete the examination, the examination should only be conducted with a substitute if both the examinee and the moderator agree to this.

### **Absence of a performer**

If one of the student's singers or musicians is absent, this will count as an examination attempt, and one attempt at the examination will be deemed to have been used up. If the absence is due to documented illness, this will be regarded as equivalent to the student himself or herself being absent due to illness, and a make-

up examination will be planned. If a singer or musician is absent and the student has found a replacement, efforts will be made to hold a re-examination as soon as possible.

### **Notification of assessment**

All assessments will be notified in the examination room/assessment room. It is the responsibility of the internal moderator to inform the examinee of the outcome of the assessment. The grade (or the assessment Pass/Fail) should be communicated first, after which the internal moderator may supplement this with relevant remarks summarising the assessment of the moderators. The other moderators should not comment unless the internal moderator invites them to do so.

## **AFTER THE EXAMINATION**

### **Complaints**

The student is entitled to appeal the assessment awarded. The regulations governing this are stated in the Executive Order on the Processing of Appeals of Tests and Examinations in Music Programmes at Music Academies and the Royal Opera Academy no. 616 of 05.05.2015. In connection with the examination, it is the responsibility of the internal moderator to inform the examinee of the appeals process, with reference to the Order.

## **GRADING**

Grades are awarded in conformity with Executive Order no. 1244 of 11 December 2009 on Marking Scales and Other Forms of Assessment at Certain Educational Institutions under the Danish Ministry of Culture.

## **ASSESSMENT OF PRIVATE STUDENTS**

Upon application, Academy assessments may be undertaken for private students, i.e. persons who have not during the previous three years been enrolled as students at one of the music academies or the Royal Opera Academy. The Academy may impose a fee on the private student for full or partial coverage of the expenses incurred in carrying out the assessment. It is not possible for private students to register for the public concert (debut concert) of the Academy or the Royal Opera Academy, or the like.

## **CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS**

### **CREDIT RULES**

In connection with applications for credit, the student is required to obtain and present documentation to the extent required by the Academy.

### **RULES FOR INTERNSHIP**

Internship may be included as an element of study and an examination in the Master's programme. Internship may substitute for study elements corresponding to a maximum of 30 ECTS credits.

### **TRANSITIONAL PROVISIONS**

This curriculum shall enter into force on 1 August 2018. Teaching under previous curricula will cease as of 1 September 2020. Examinations may be conducted under previous curricula until 1 September 2021. This time limit may be extended until 1 September 2022 in the case of maternity leave, leave of absence or illness.

### **EXEMPTIONS**

The Academy may grant exemptions from any rules in the curriculum that are determined solely by the Academy.



## **OTHER REGULATIONS AND DISCIPLINARY MEASURES**

Disciplinary measures apply to all students at the Royal Danish Academy of Music, and students are therefore required to be familiar with and keep themselves informed of the rules. In addition, all students are subject to the applicable student regulations, general rules for examinations and concert regulations, which describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.